



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

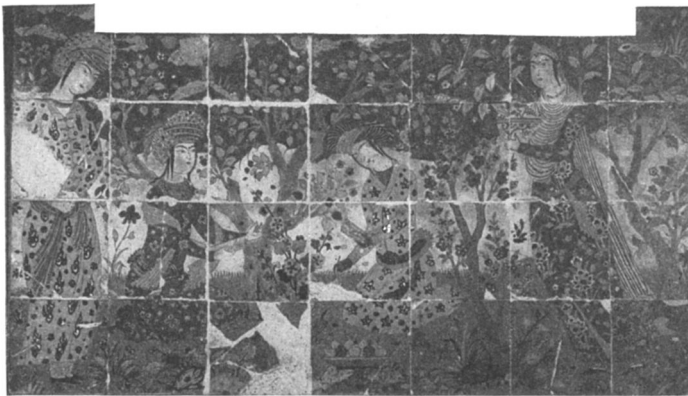
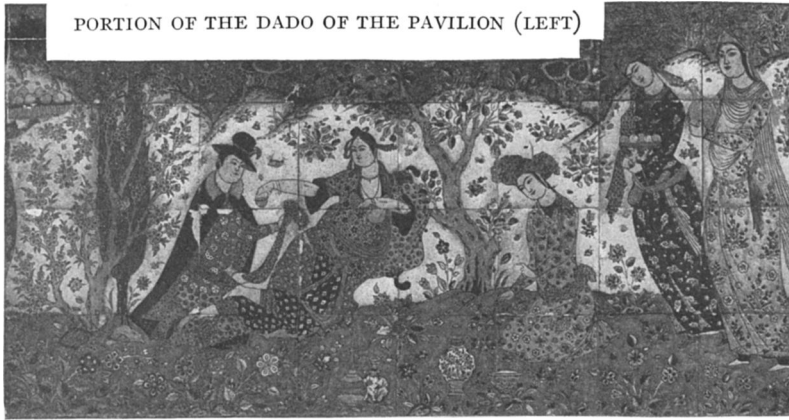
We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

granates and on the flowers and grass at her feet are more fruits and two carafes. The subjects of the other panels are similar.

whose tablet is turned so that the beholders may see the words that he has written. They are a quotation from Hafiz, and the



PORTION OF THE DADO OF THE PAVILION (RIGHT)

The grove or orchard background, running through them all, gives the connection necessary to companion decorations. In the scene at the left a lady reclines on cushions and holds a cup to a kneeling foreigner, while some attendants bring refreshments and another, a bard perhaps, recites some tale or poem. A part of this panel has been lost, as the portion of the figure at the left shows.

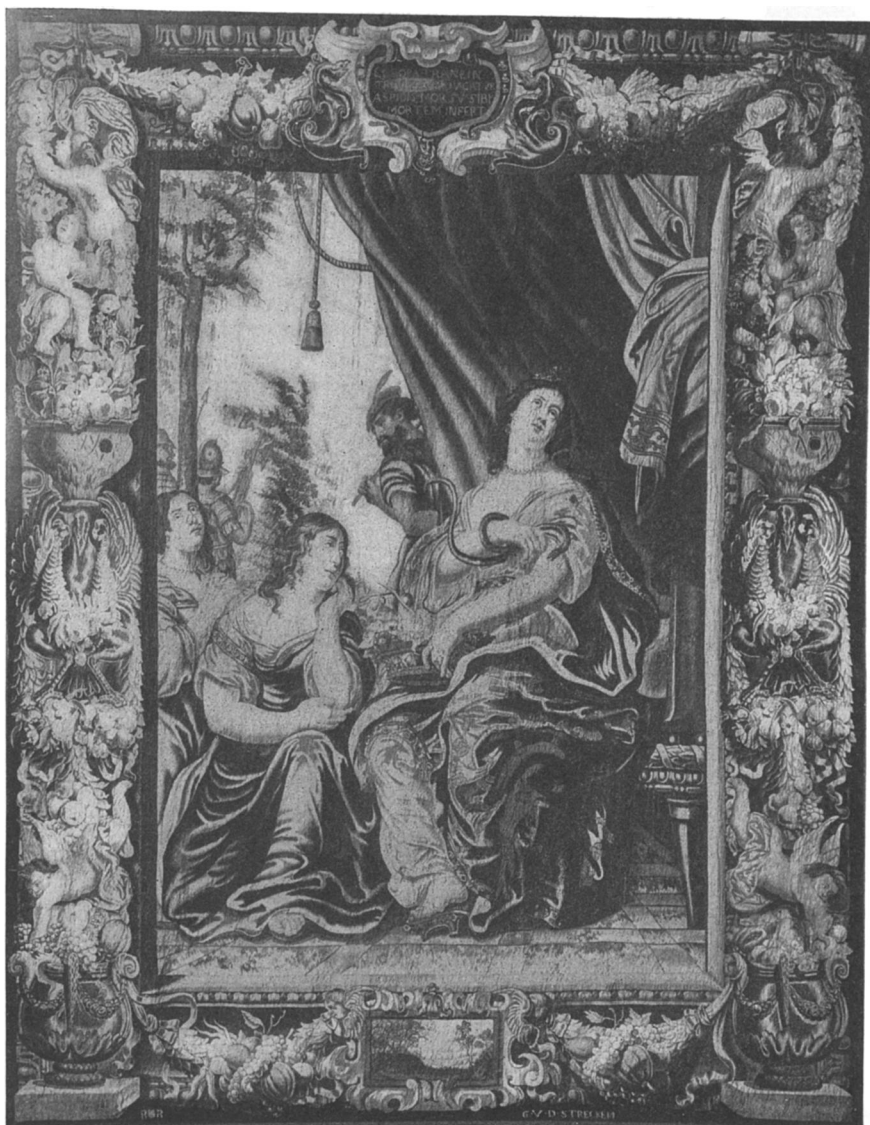
There is but one woman in the right hand picture; she carries a covered dish, and flits toward the three men, who seem to be at some serious undertaking. One of them with clasped hands, stands, in a listening attitude, back of the chief figure of the group, who with head erect, gesticulates and seems to dictate to a scribe,

translation reads: "O Queen of Beauty, rescue me from the sorrow of loneliness! Without thee my heart is about to fail; it is true that thou shouldest come back."

B. B.

A SET OF TAPESTRIES

AMONG the tapestries in the collection bequeathed to the Museum in 1892 by Mrs. Elizabeth U. Coles, in memory of her son William F. Coles, is a series of five scenes from the lives of Antony and Cleopatra. These tapestries have been hung in the main hall where they are excellently lighted, and where they can now be studied to advantage. Against the background of the stone walls, and given generous space, they are seen to be excel-



THE DEATH OF CLEOPATRA—A FLEMISH TAPESTRY

lent examples of the art which flourished in Flanders for three hundred years.

The series is composed of five large tapestries showing "The meeting of Antony and Cleopatra at the River Cydnus," "The flight from the battle of Actium," "The Roman Senate demands tribute from Cleopatra," "Cleopatra dissolving the pearl in honor of Antony," and "The death of Cleopatra." The pieces are all signed with the mark of the Brussels Factory,

the double B (Brussels and Brabant), divided by a shield, and are furthermore to be identified by the names of the weavers, Jan van Leefdael and Gerard van der Strecken, woven in the separate pieces. This places their date as the middle of the seventeenth century, a period when Flanders was producing some of the finest tapestry in the world. It is known (*vide* Pinchart's *Histoire générale de la tapisserie*) that Rubens contributed

cartoons for a history of the lives of Antony and Cleopatra, and there can be little, if any doubt that the set now hanging in the Museum was woven from designs by the master. This is borne out by the character of the drawing and composition, the vigor of which is remarkable in every one of the five pieces. This is notably true of "The flight from Actium," the equestrian figure of Antony in the meeting at the Cydnus, and the figure of Antony at the table when Cleopatra dissolves the pearl.

Woven at a time when artists still adhered to the decorative principles of tapestry, and before it had been diverted from its first purpose of being a wall-hanging, this series is a work of art, and an object lesson in craftsmanship of value to the lover and collector of tapestries as well as to the maker of tapestries to-day. The different pieces are in perfect condition, the general tones being yellow, golden and claret browns with touches of deep blue and dull green, while a predominant note of a warm gray, almost a cream color, is used for the sky and high lights. Elaborate borders surround each design. As fine examples of Brussels tapestry of the period of 1650 in Flanders and as being woven from the cartoons by Rubens, the series is uniquely valuable and interesting.

These tapestries were originally in the Barberini family which possessed, among its other treasures, the priceless tapestries collected by Cardinal Barberini, a great patron of art, who established in 1632 a manufactory of tapestry at Rome. The set afterwards passed into the hands of the late King Ludwig of Bavaria. C. H.

THE PUBLIC LIBRARY, THE SCHOOLS AND THE MUSEUMS OF THE CITY

THE work of the New York Public Library with the public schools includes schools of all kinds—public, private, corporate, parochial, trade, art, scientific—and colleges. Very much of this work is as yet only on paper, but it is being put into operation as rapidly as possible. So far as the work with the schools and the museums is concerned, it has been confined at the start to the public schools of Manhattan, the Bronx and Staten Island. With the aid of a committee of teachers for each of the upper five grades

in the elementary schools, the curriculum of the Board of Education for these grades has been studied and an endeavor made to forecast the subjects which teachers will give to their pupils for special investigation or for compositions, and the Library has tried to set dates near which these subjects are likely to be given. This has all been done with the help of teachers in these grades. The object is that the branch libraries may know in advance the calls which may be expected and also that the schools may know that the Library is ready for the probable demand. As the course of study requires a certain amount of attention to the arts and sciences, and as teachers give out subjects for special study which bear on the collections in the museums, it has seemed well to try to correlate these studies with the work of the museums and branch libraries. Certain paintings and works of art in the Metropolitan Museum of Art have been suggested, as well as certain objects in the American Museum of Natural History, while other suggestions relate to various collections that might well be used to illustrate the required work of the teachers, and about which the branch libraries are able to supply suitable material. These plans have been set forth on placards, and posted in all classrooms of the five grades in question in the three Boroughs. Copies of the cards have been posted on the Public Library Bulletins, which the Library has erected and maintains in all public schools, and copies have been sent to all of the school officials. In this way the Library has endeavored to bring the work of the schools and the museums into closer touch. The year ending June 30, 1906, recorded a use of the Library branches amounting to about 45,000 calls for material noted on the grade placards. These figures were from less than half of the branches. This year over 200,000 are expected.

EDWIN WHITE GAILLARD.

PEWTER

THE Museum has recently acquired a collection of pewter, principally of Austrian, French, Flemish and German make of the seventeenth, eighteenth and nineteenth centuries. Of the one hundred and eighty pieces, domestic utensils predominate, with a few pieces made for ecclesiastical ceremonial.